CENTRE OF STUDIES FOR ARCHITECTURE,
FACULTY OF ARCHITECTURE, PLANNING & SURVEYING,
40450, UITM SHAH ALAM, MALAYSIA
Design III, AAR 550, B.Arch. Science (Hons.) Mac-July 2014, UiTM Shah Alam

# response

## considerations

**abdul qayyum bin abd muis**
**2012866698**
**semester 4 portfolio**
**march-june 2014**

# contents

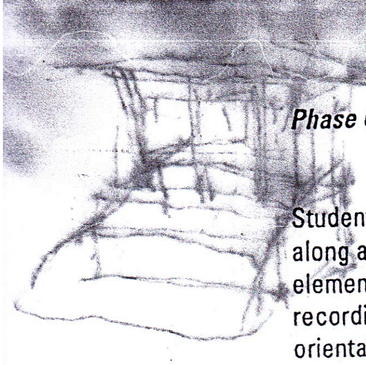

phase 1
**the master's retreat**




phase 2
**a sanctuary**




**acknowledgments & copyright** 29



*Phase One*

*"PART I: MEASURING NATURE" - 1 WEEKS [2 PERSON/GROUP]*

Students are required to choose a biological site that is rich with natural elements. Bring along all the required measuring tools that are prerequisite in recording these natural elements. i.e: sun, wind, water tide, temperature, views, trees, fauna, cloud, etc. The recording and analysis must be recorded precisely in showing the nature's geometries, orientation, velocity, radiation, surfaces, movement, and etc. Present your findings in the most creative manners, with a minimum of two [2] A1 boards.

*"PART II: THE MASTERS RETREAT" - 3 WEEKS [2 PERSON/GROUP]*

| | |
|---|---|
| ERIC MIRALLES | FRANK LLOYD WRIGHT |
| GEOFFREY BAWA | LOUIS KAHN |
| RENZO PIANO | PETER ZUMTHOR |

As continued from the previous exercise, you are required to examine a series of Master's Architect works that reveal distinctive architectural themes and ideas on NATURAL context. Presentation will include biography, design principles and one example of their project that represents the idea of nature.

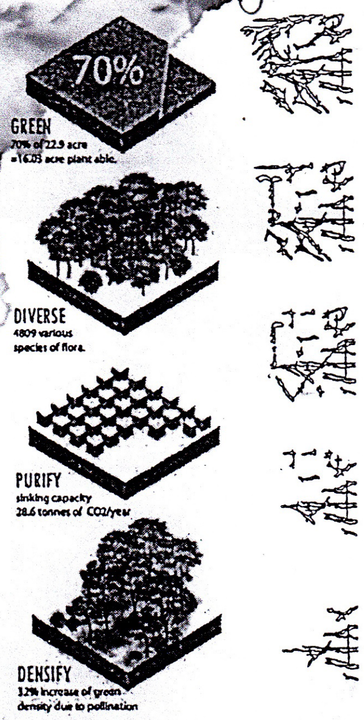
Examine how those basic design principle, the philosophy, ideas and concept derivation influence a space design of the choosen projects. You should make notes using both words and drawings. Building related to the theoretical position by these Master's shall be 'visited' virtually in order to experience and record the site, space, form, ideas, effect and material. Please do not limit yourselves by referring to the www only. By the end of the phase you need to propose a four meter [4000mm3] cube stand-alone retreat house for these Master's.

Design thinking and considerations from the previous two phases is very much intended. You can manipulate the given form yet shall maintain the quantum of size given strictly. The intended space must be tailored with all appliances, furniture and other elements thoroughly inside and outside.

PROCESSES: DOCUMENTING ANALYSING
REVIEWING DECODING

This phase's aim to articulate the thematic issues, theoretical positions and values implicit in architectural works.

Site investigation area:- Gua Tempurung, Perak




***Submission:***

Drawings and stenciling of:
a. 4 orthogonal views of the retreat house
b. 2 cut sections of the house
[Each drawings (not sketches) will be on a separate A1 paper.]
c. A series of conceptual sketches [A3 sketch book]
d. 1 explanation write-up on the house
e. Morphogenetic models

# phase 1
# the master's retreat

# part I: site analysis
## (with mohd azim mohd zubir)

## 6 MAC

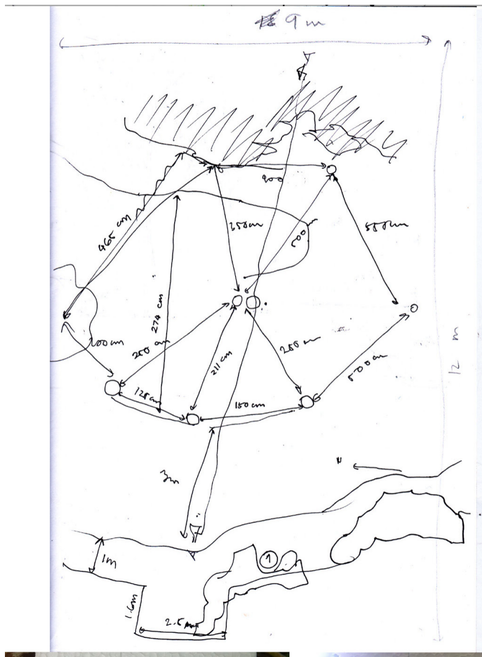
- VIEW
- ORIGINAL MAP
- ORIGINAL SECTION

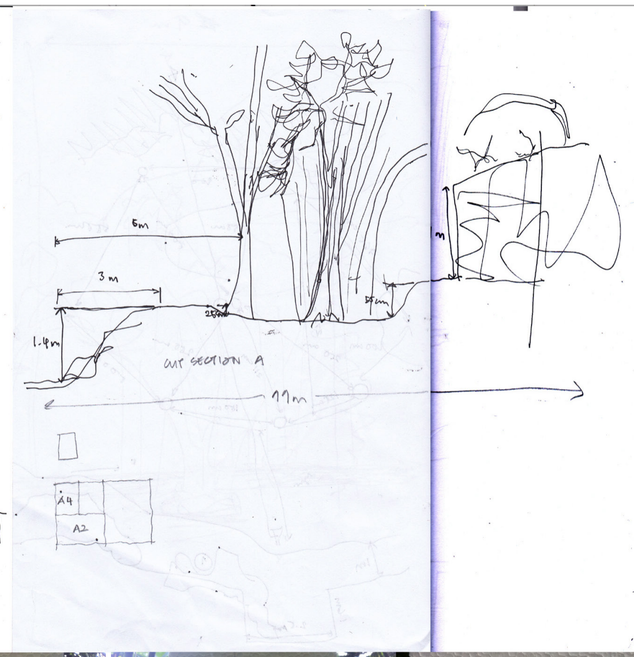
EXPLORATION LIMIT
YEN
QAYYUM
(5.30 pm) QAYYUM
(5.15 pm) QAYYUM
banana-like leaf tree
tree stump
5.15 pm -to observe site
AZIM
PLACE TO UNLOAD BAGS
5.00 pm
(6.30 pm) AZIM YEN
TAJUL
AISHAH ± 6.00 pm
SITE PLAN SCALE : 1:50

## 14 MAC

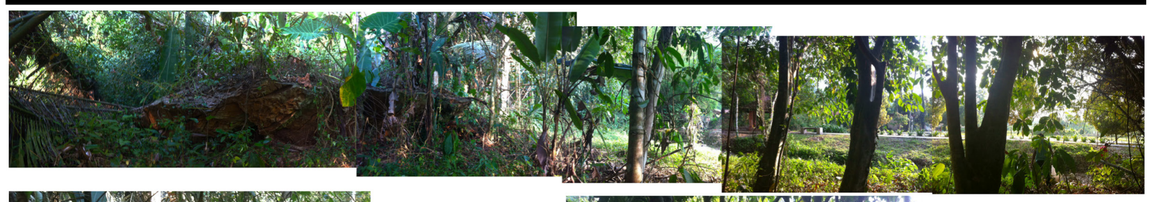
9.00 am - 2.00 pm
(12.00pm - 1.00 pm — WAITING FOR ANIP & NAQIB)

EXPLORATION LIMIT
(10.30 am) QAYYUM
AZIM (10.20 am)
AZIM (10.35 am)
(10.35 am) QAYYUM
CURRY PLANT
SUNKEN LAND
UNKNOWN SPECIES
- OBTAINING PLANTS
- SKETCHING SOILS
11.00 pm
10.30 am
10.00 pm
WATER VELOCITY EXPERIMENT END (9.45 am)
WATER FLOW EXPERIMENT END (11.15 pm)
MAP BORDER LIMIT
TRIED TO CATCH FISH, BUT FISH CAMOUFLAGED SO WELL IT'S ALMOST IMPOSSIBLE TO DIFFERENTIATE FISH AGAINST 'POND' SOIL
OXYGEN LEVEL EXPERIMENT CANCELLED (9.00 am)
(9.00 am) QAYYUM
AZIM
1.00 pm - END
12.00 pm - END
9.00 am
QAYYUM
PLACE TO UNLOAD BAGS
WATER FLOW EXPERIMENT BEGIN (11.00 am)
AZIM HAS FOUND AN INSECT
WATER VELOCITY EXPERIMENT BEGIN (9.30 am)
MAX BRIGHTNESS EXPERIMENT BEGIN
(9.00 am - 11.00 am) PLACED HYGROMETER
(9.00 am) AZIM


9m
900
450 cm
250cm
500
550cm
100 cm
270 cm
200 cm
211 cm
280 cm
125cm
180 cm
500cm
1m
1.5m
2.5cm

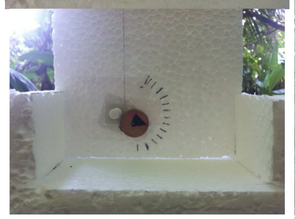

6m
3m
3m
1.4m
cut section A
11m
A4
A2













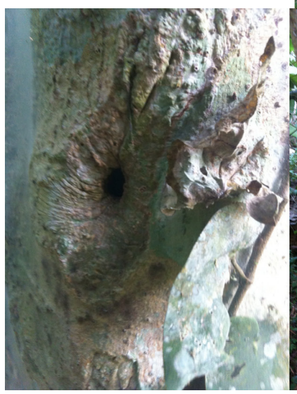


















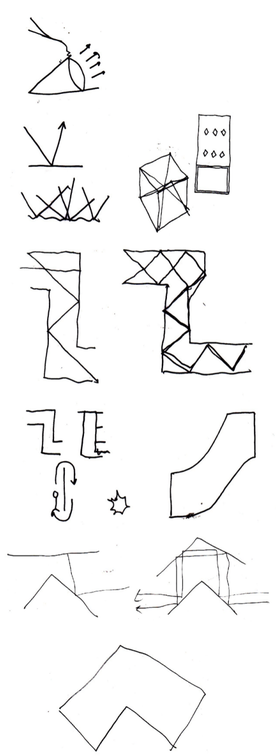


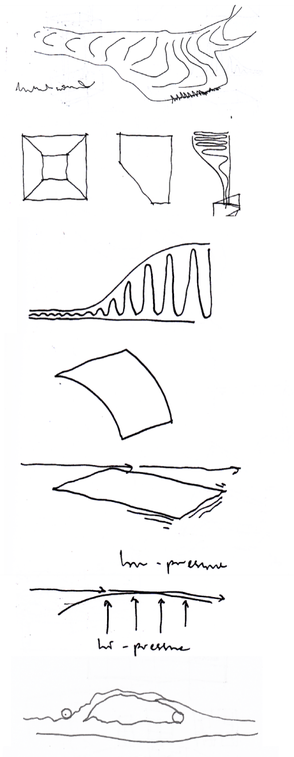
# 6 mac



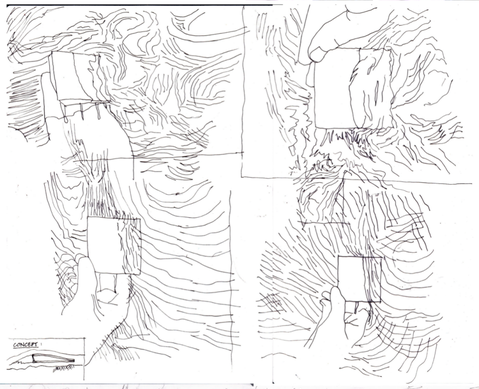


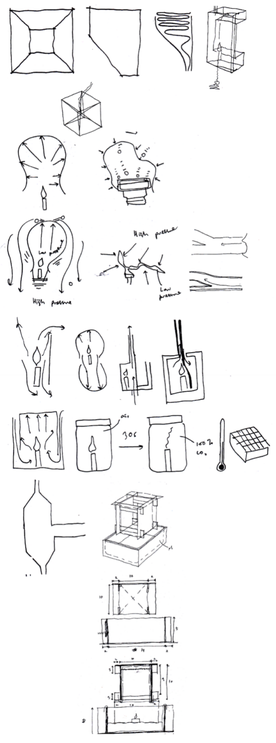
# 14 mac

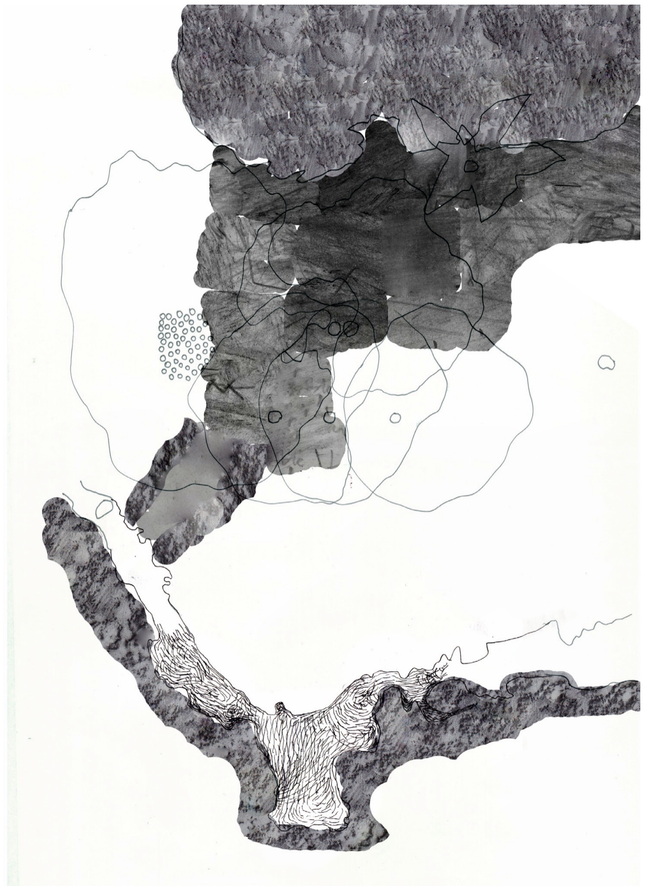



low - pressure
hi - pressure




CONCEPT


90c
100 c.
High pressure
Low pressure





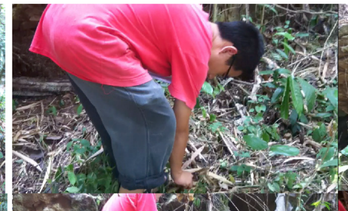






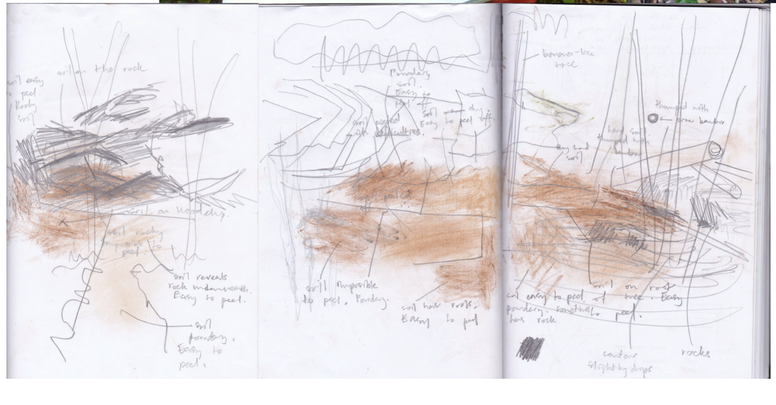




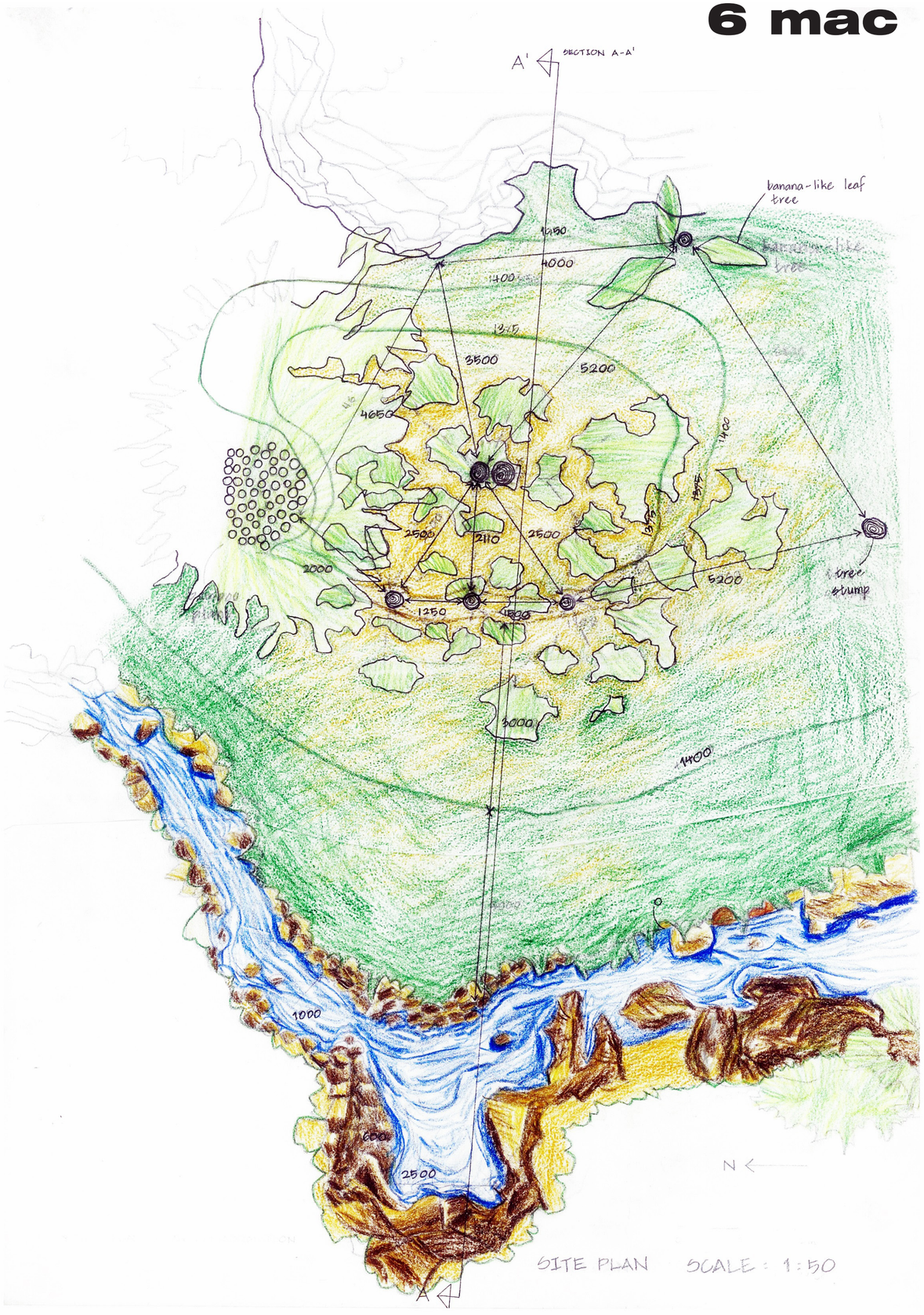


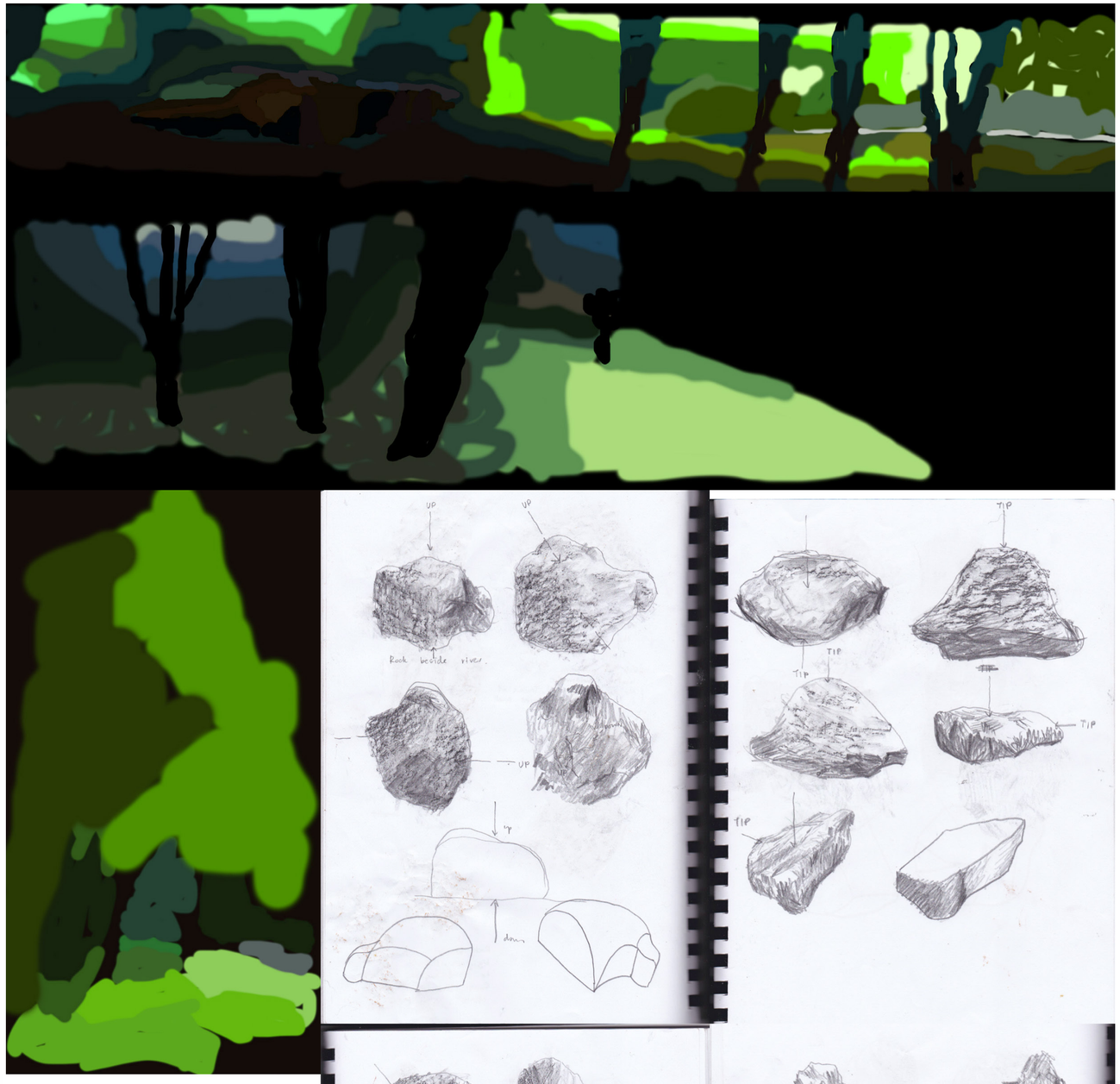






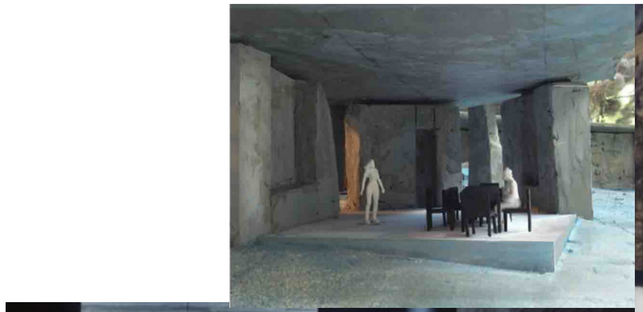
# 6 mac

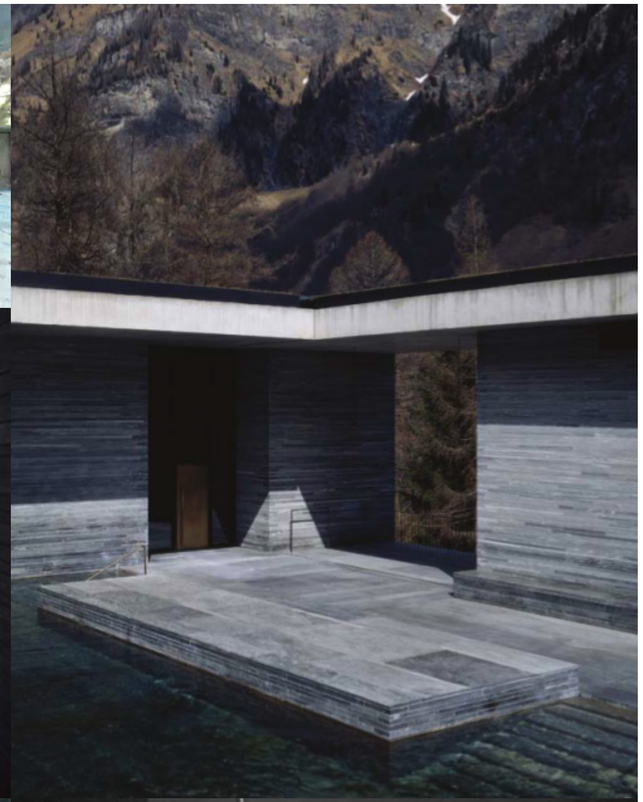

A'
SECTION A-A'
banana-like leaf tree
tree stump
1650
4000
1400
3500
5200
4650
2500
2110
2000
1250
3000
1000
600
2500
N
SITE PLAN SCALE : 1:50



# 14 mac


UP
UP
Rock beside river
UP
TIP
TIP
TIP
TIP
TIP
down

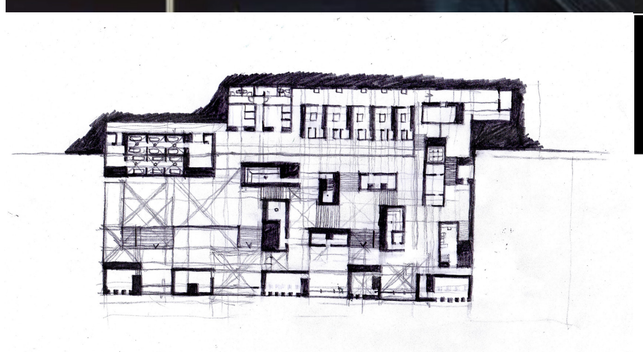


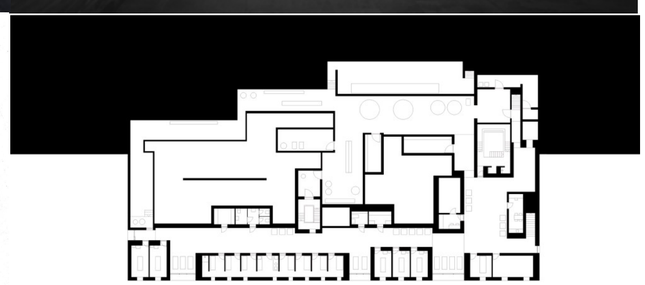












therme **vals**

# part II: design

## peter zumthor's CCTV vals (**observation** activity + therme **vals**)

# **massive**
precedent study

(5 pages)





























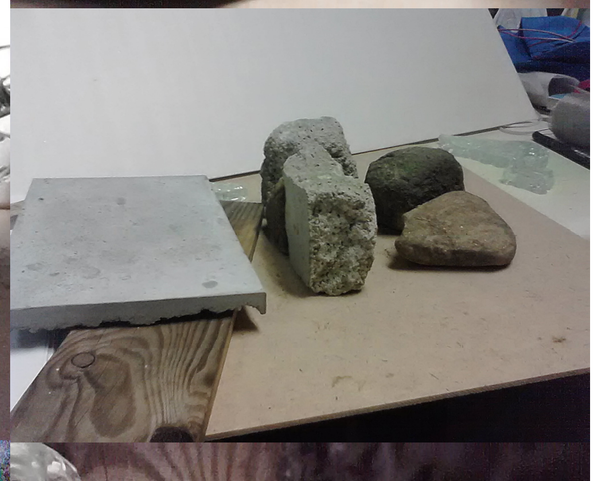
















*Phase Two*

*"DERIVING NATURE: SANCTUARY" - 8 WEEKS [GROUP + IND]*

Our general theme for this project is to celebrate the beauty of nature. There are 3 main keywords to be manipulated for this project. They are:

**BIONIC** **NATURE** **CONCRETE STRUCTURE**

*THE TASK*

The project is divided into 2 major parts:

1. Site analysis, related issues and precedent studies (group task).
2. Schematic design project (individual task).

*SITE ANALYSIS*

a. Identify a suitable plot within the park and prepare the site survey and analysis. It is important to observe the fragile ecosystem of the park and to identify the existing manmade structure. Please look out these clues - the means of access, transporation system, the visitor facilities, who and what are the neighbours, drainage, water, electricity, telecommunication and sewer supplies, existing natural and mandmade environment, shadow and shade, natural lighting and ventilation, noise, wind and dust, vegetation, topography, special landform and features etc.

# phase 2
# a sanctuary

*PART 2*

Select the design generator based on the concept of BIONIC, perhaps an inspiration of your site visits. Present the composition in the form of work of art (either in 2D composition - collage, poster, tactile, etc or 3D composition - sculpture, parti model, etc), which will eventually become the conceptual board of your scheme. Look at this task as a design generator, that you will reflect it in terms of function, form, space and volume, connection, materials and construction.

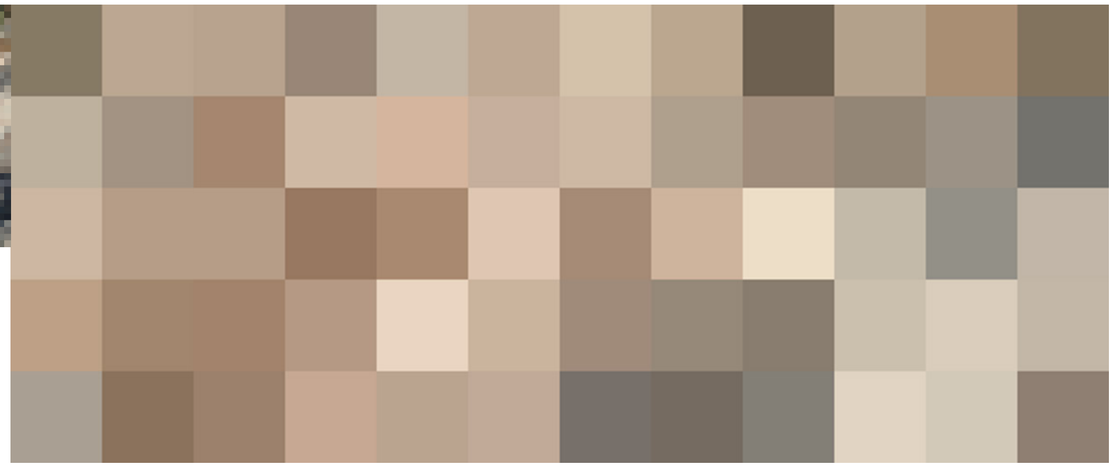
***Now you can proceed with your schematic design !***

# SITE STUDY



## ROCK COLOUR







## ROCK EROSION



most eroded

least eroded

## BRIGHTNESS, TINT OF LIGHT ON SITE

tint control

light

shade

brightness control

light

shade



I

There he is.
A man has just arrived on his island.

One man and his island.

What would he do there?

II

In the island, the time passes slowly,
from day to night,

it rains, it shines,

one day after another.

III

There are days,
where Mother Nature seems basked in gay happiness,
the lights shone brilliantly on the surfaces of rocks,
as if there are gold jewels of the sea

IV

there are days,
the Mother Nature is irritated, in anger over her fellows,
the stones, the plants are in a state of fear,
they hid themselves under a blanket of shade.

V

For days he traverses the island,
through his solitary existence,

he realizes, that
the stones and plants
they had been through these together,

until now they are still together,

he thought, they must be a family.

VI

Why shouldn't I join them?, he asks.
He already witnessed, he experienced,

he accepted,

the unwritten rules
of the family.

His mind has already been set.

He must join them!



I

I was being forced by him to live
around these stones and plants,
They seemed to me, hostile, reserved, quiet,
One wrong step and I fall.

Looks like I need a better outfit, like he is wearing.

II

I complain to him, I did not like this place.
I want to leave.

He said, will you spend a few more days with me?
Just spend a few more days with me.
Then, you decide.
I sighed, and I reluctantly accepted.

III

All day long I'm with him.

All day long I wanted to understand him.

But I can't.

IV

"I'm sorry you didn't like this place. Here you go."
He handed my belongings to me.
We waved hands to each other.
"See you again soon!", I said to him.

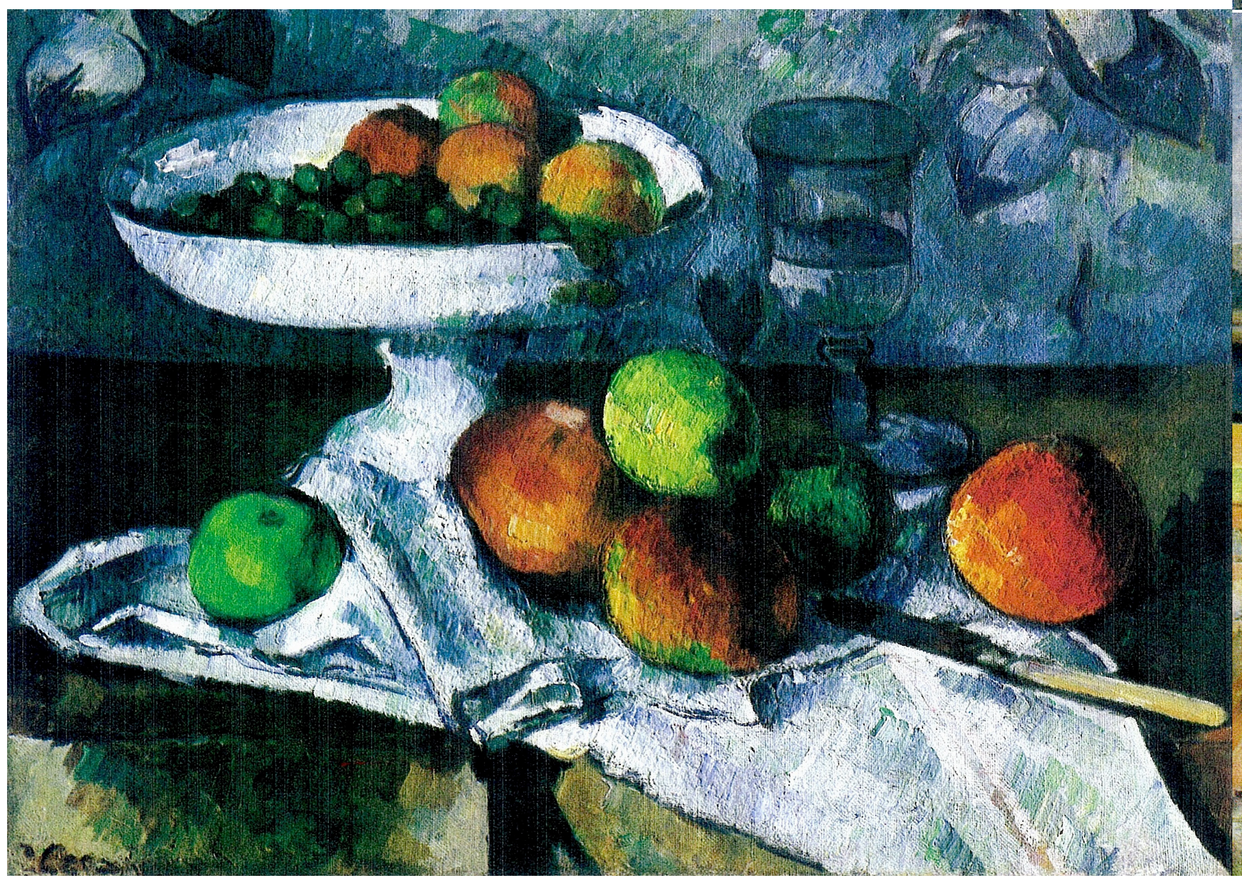
V

A short while, the rain starts to fall.
I rushed back to his place.
'Glad you come back. How was it outside?' he asks.
'It rains just now. I'll have to wait until the rain stopped.'

## VI

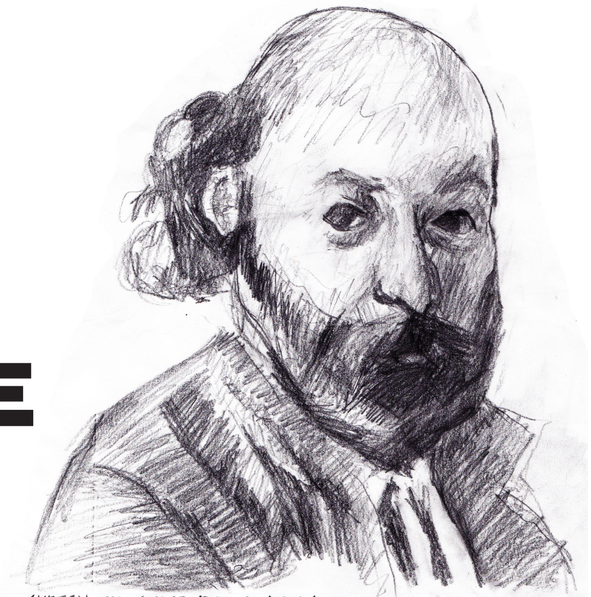
After a while, I wondered, and asked,
‘What made you stay here?’
‘Brilliant question. Let me show you what.’, he said.
He brought his paintings.
Paintings of valleys, creeks, rocks; his island.
They are solid, made with precision, with rigour.
They are sensual, made in an enlightened state of mind.
‘They are from my own family. I love them all, no matter what.’
Now I finally understand!
At last, I will build something for him!







# CLIENT: PAUL CEZANNE

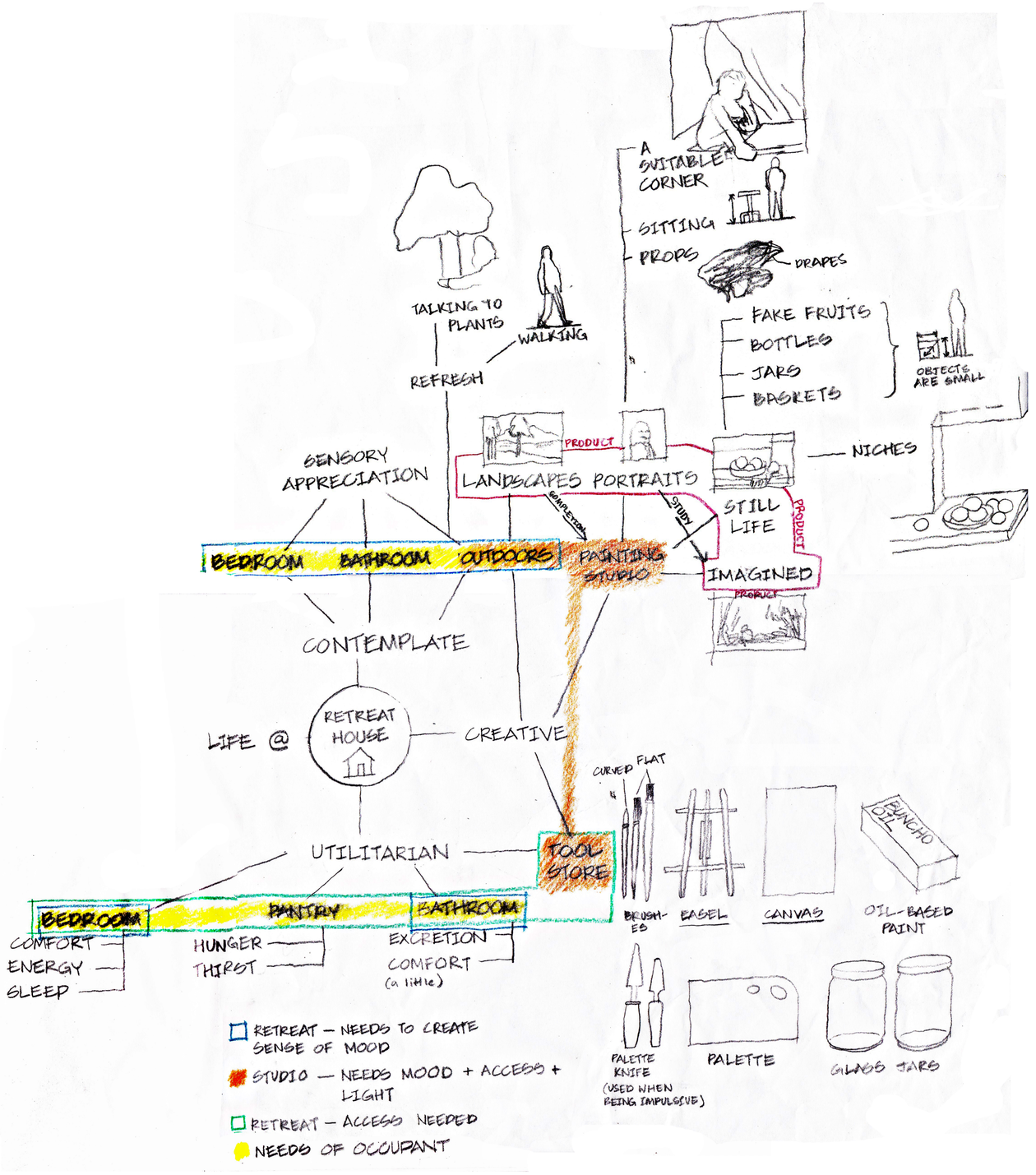


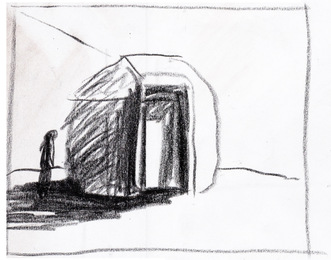
SKETCH OF SELF-PORTRAIT (1879-1882), 2014

## CLIENT BIOGRAPHY

* BORN IN 1839 IN AIX-EN-PROVENCE, FRANCE
* HOBBY AND WORK IS PAINTING
* INTENSE, ORDERLY, PHILOSOPHICAL, INFLEXIBLE, EMOTIONAL, ANALYTICAL, STUBBORN, HOSTILE, CAREFUL, PRINCIPLED, OPPRESSIVE, INDULGENT, STRONG, STOIC, STAGEY, SYMPHATHETIC, OBSERVANT, SLOW, DETAIL-OBSESSED, METHODICAL, SENSITIVE, HONEST, LONELY PERSON
* PREFERS LONELY PLACES FAR FROM PEOPLE WHEN PAINTING
  - ↳ CONCENTRATION
  - ↳ MEDITATION
  - ↳ CONTROL → LIGHT INTO ROOM
  - ↳ FORMS MORE EXPRESSIVE
  - ↳ FRESH AIR → CONCENTRATION
* MARRIED, ALTHOUGH NOT A HAPPY MARRIAGE
  - ↳ WIFE: HORTENSE FIQUET CÉZANNE
    - ↳ ALOOF
    - ↳ FASHION-CONCSIOUS
    - ↳ UNCARING
    - ↳ RESIDES SEPARATELY FROM CÉZANNE
  - ↳ SON: PAUL CÉZANNE, JUNIOR

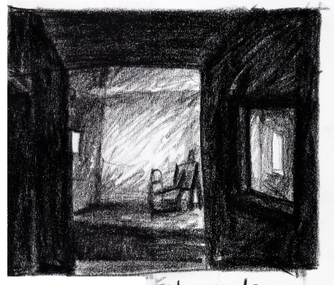
# LIFE OF THE CLIENT

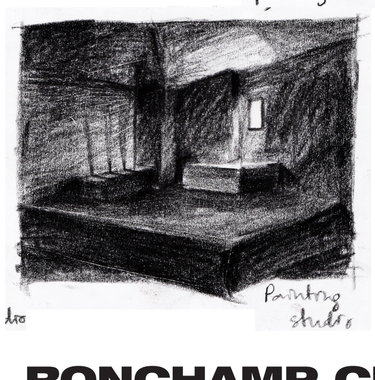


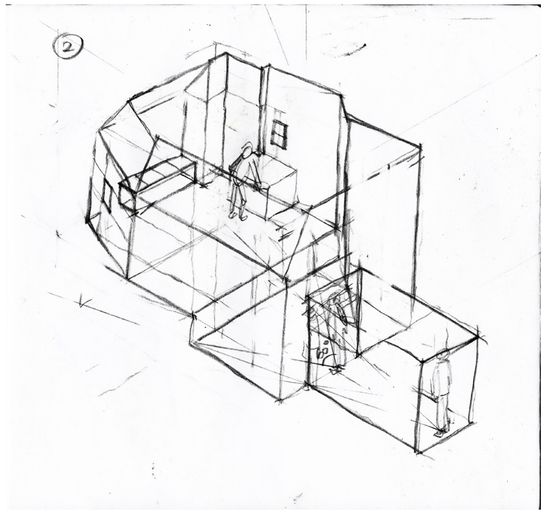

Outside


Gallery

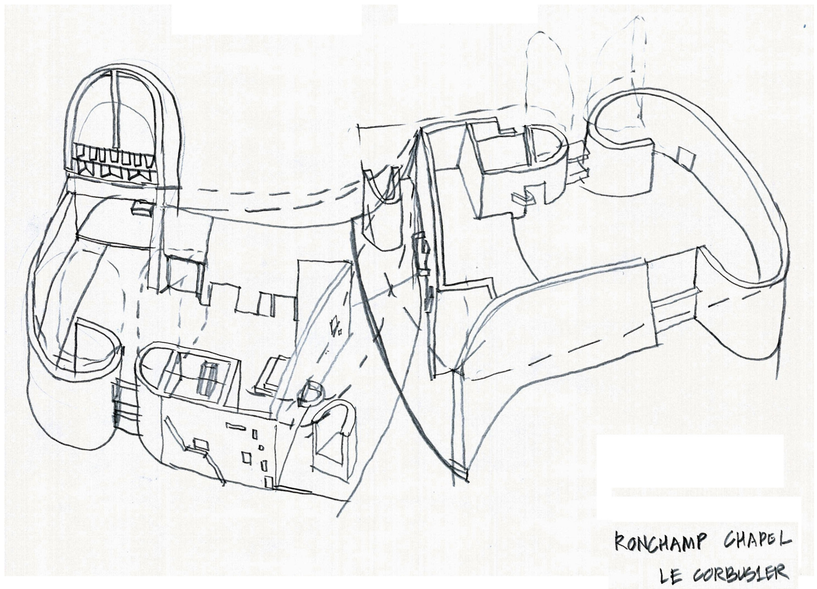
# PRECONCEIVED SPACES


Entrance to painting studio


Painting studio

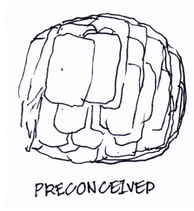



## RONCHAMP CHAPEL

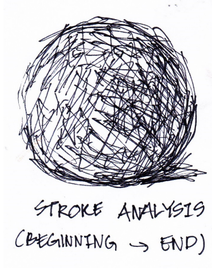

RONCHAMP CHAPEL
LE CORBUSIER

## CLIENT'S BRUSH STROKE




PRECONCEIVED

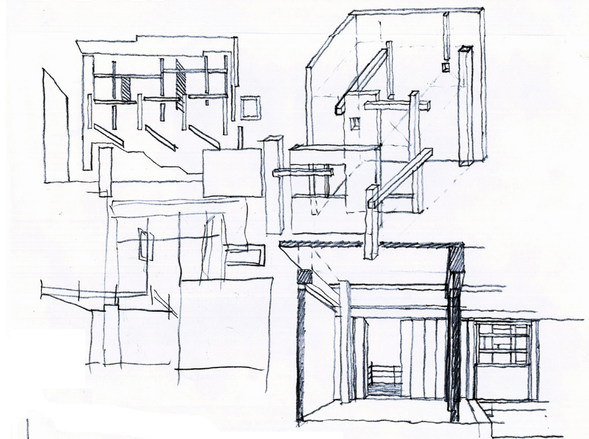

ACTUAL TEST

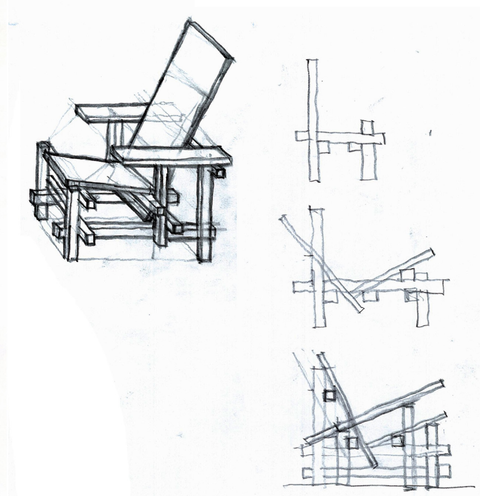

STROKE ANALYSIS
(BEGINNING → END)

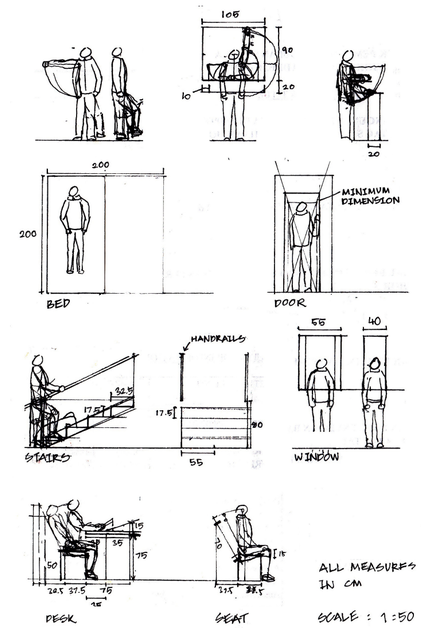

STROKE CLARIFIED
#2


STROKE CLARIFIED
#1

## DE STIJL

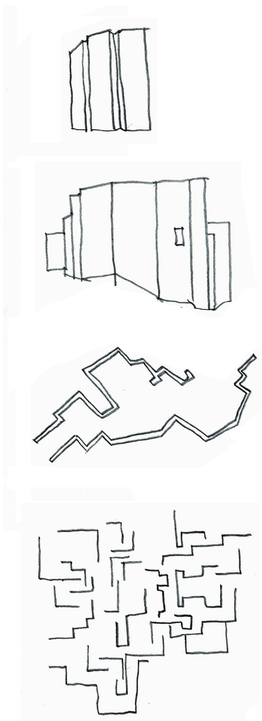

SCHRÖDER HOUSE
R. RIETVALD

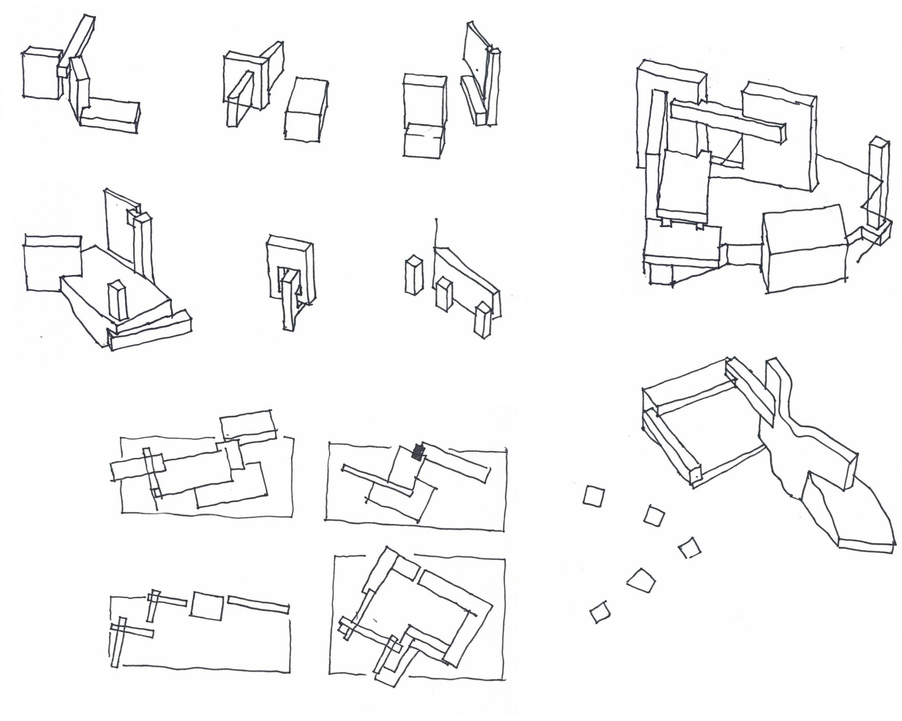


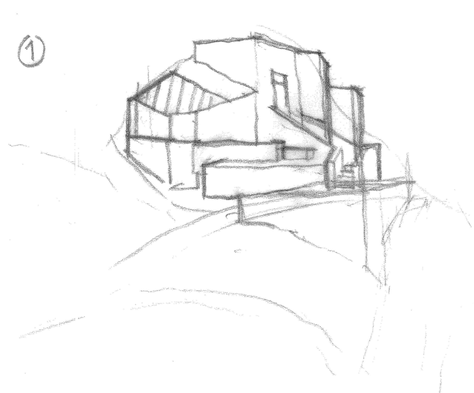



## ANTHROPOMETRY

# DESIGN: SOURCES







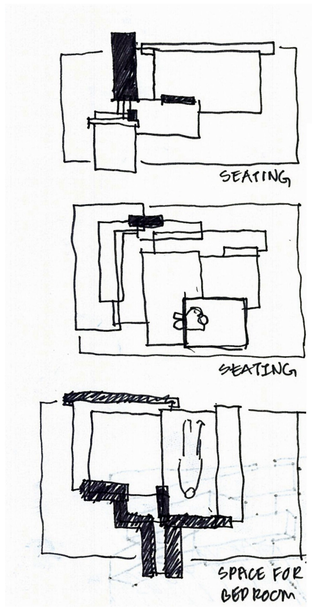


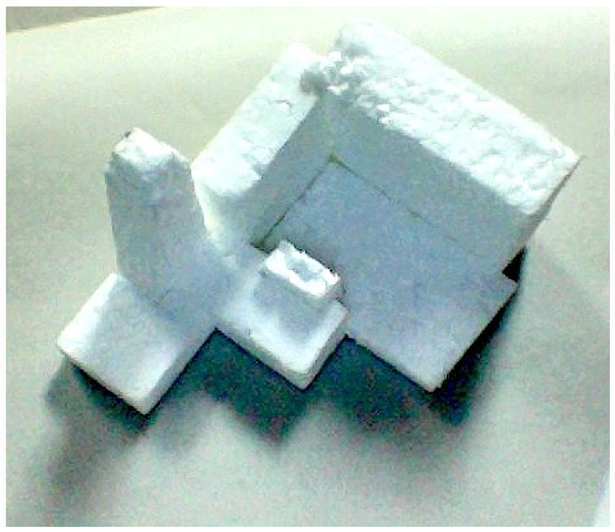












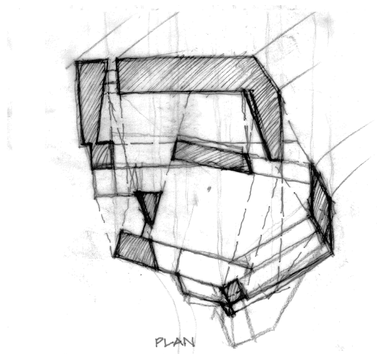


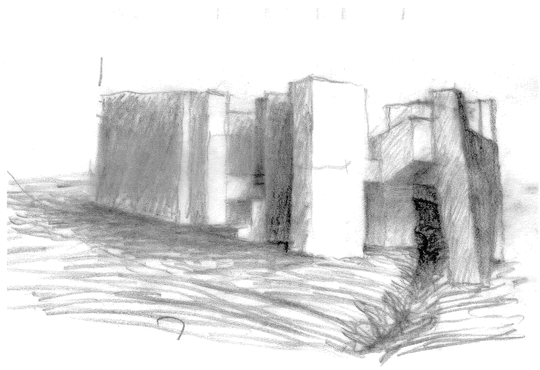


# DESIGN: EXPLORATION

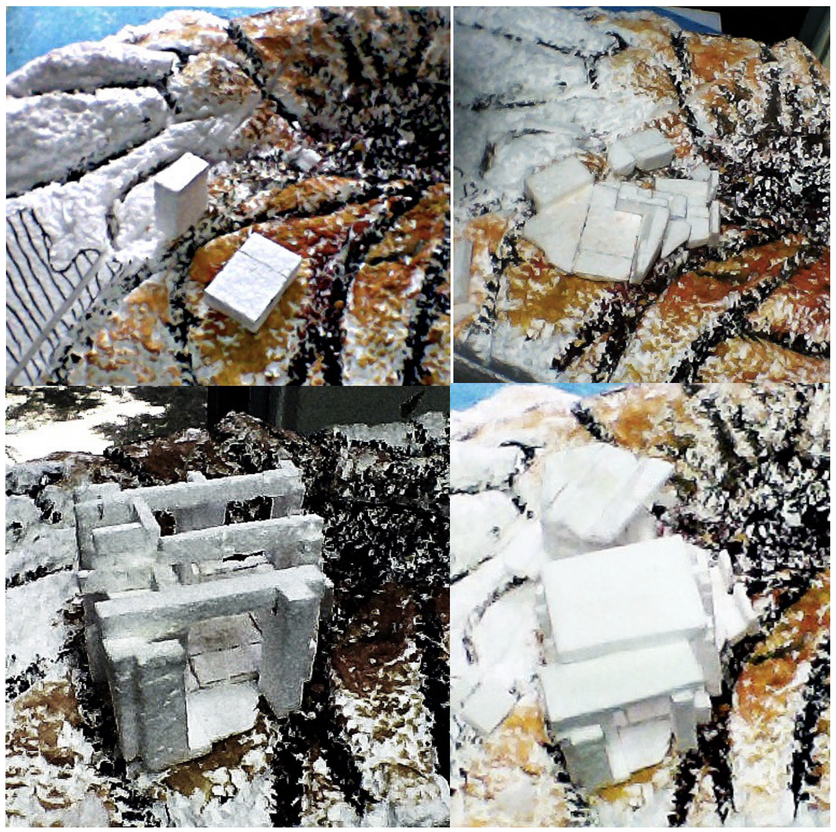


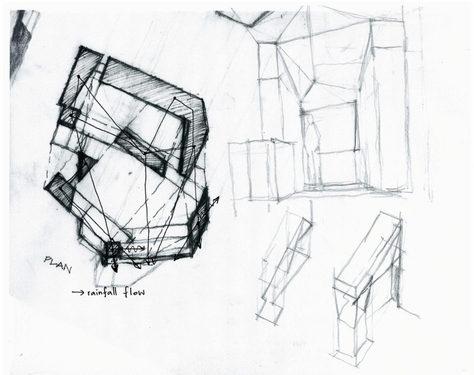


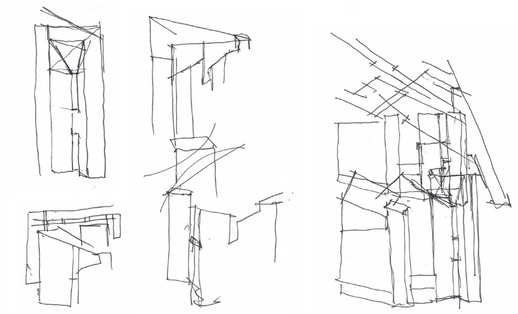


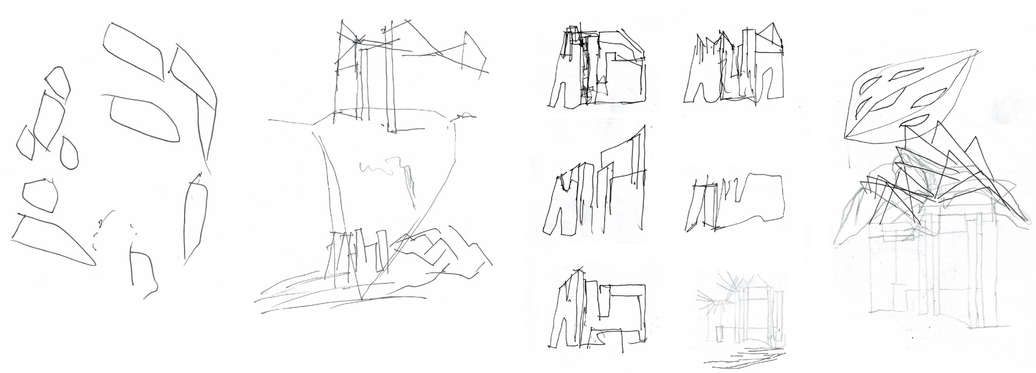




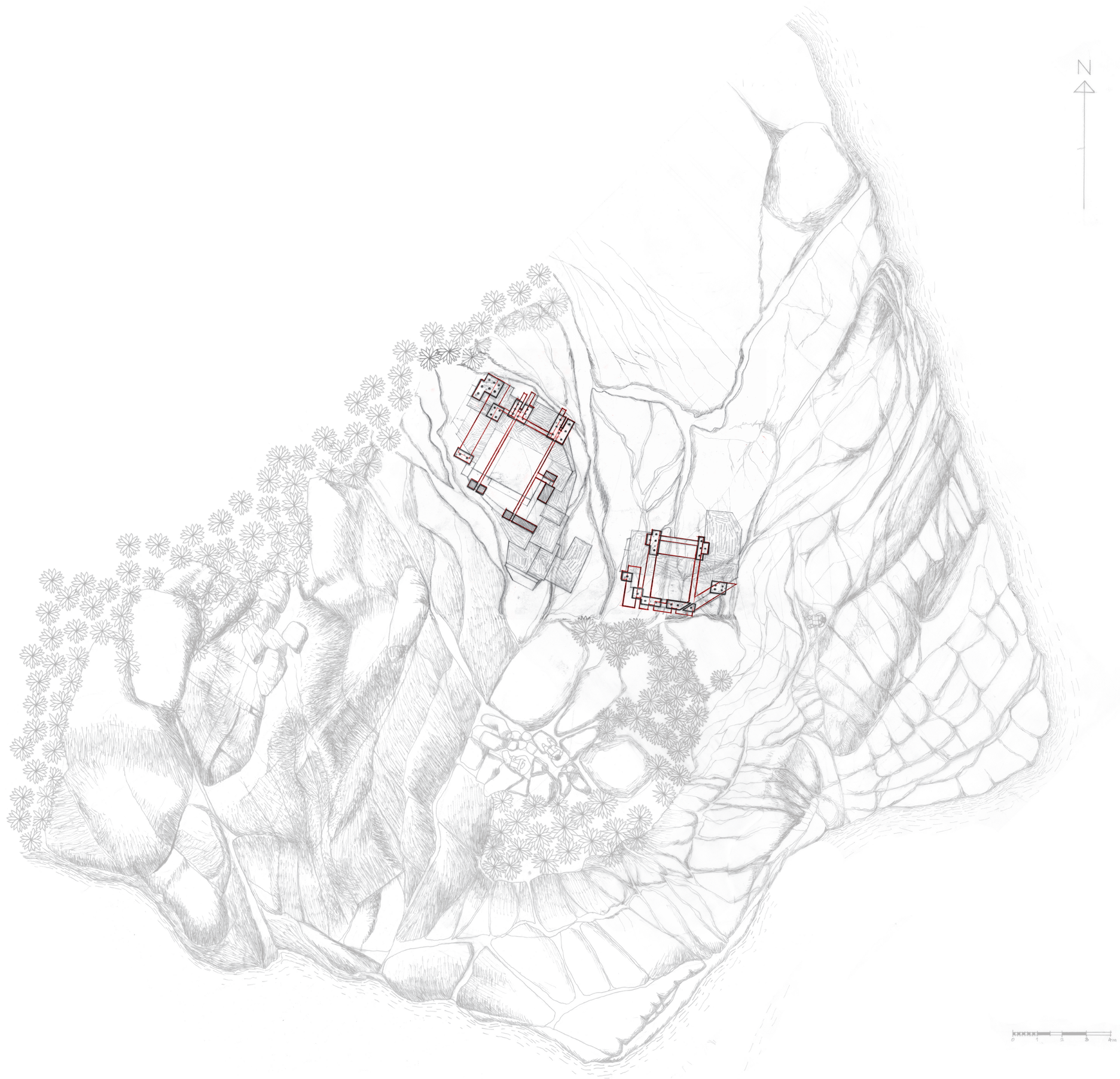






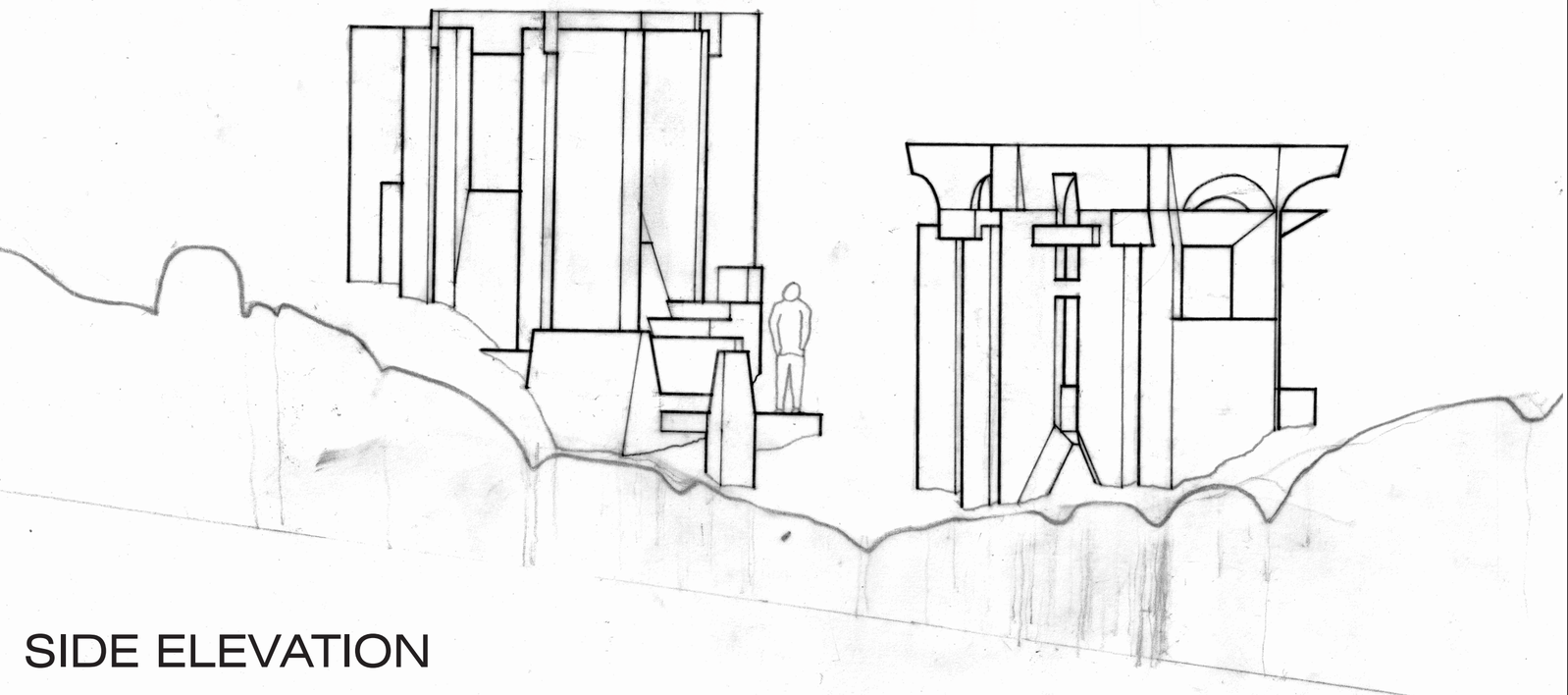
# DESIGN: FURTHER EXPLORATION



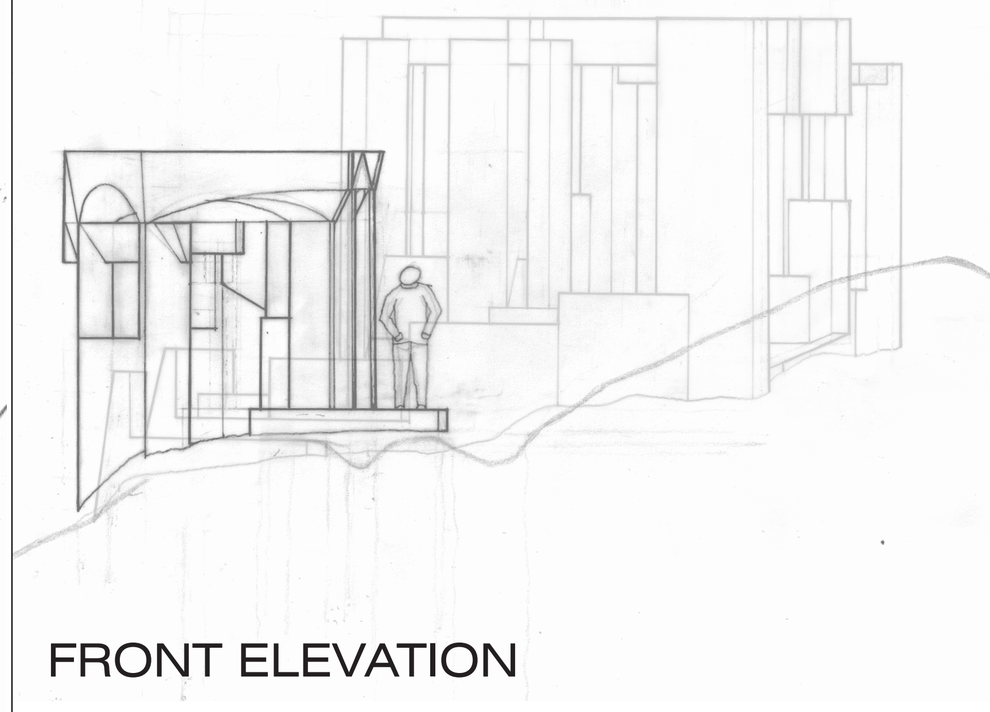

SITE PLAN

# DESIGN DRAWINGS

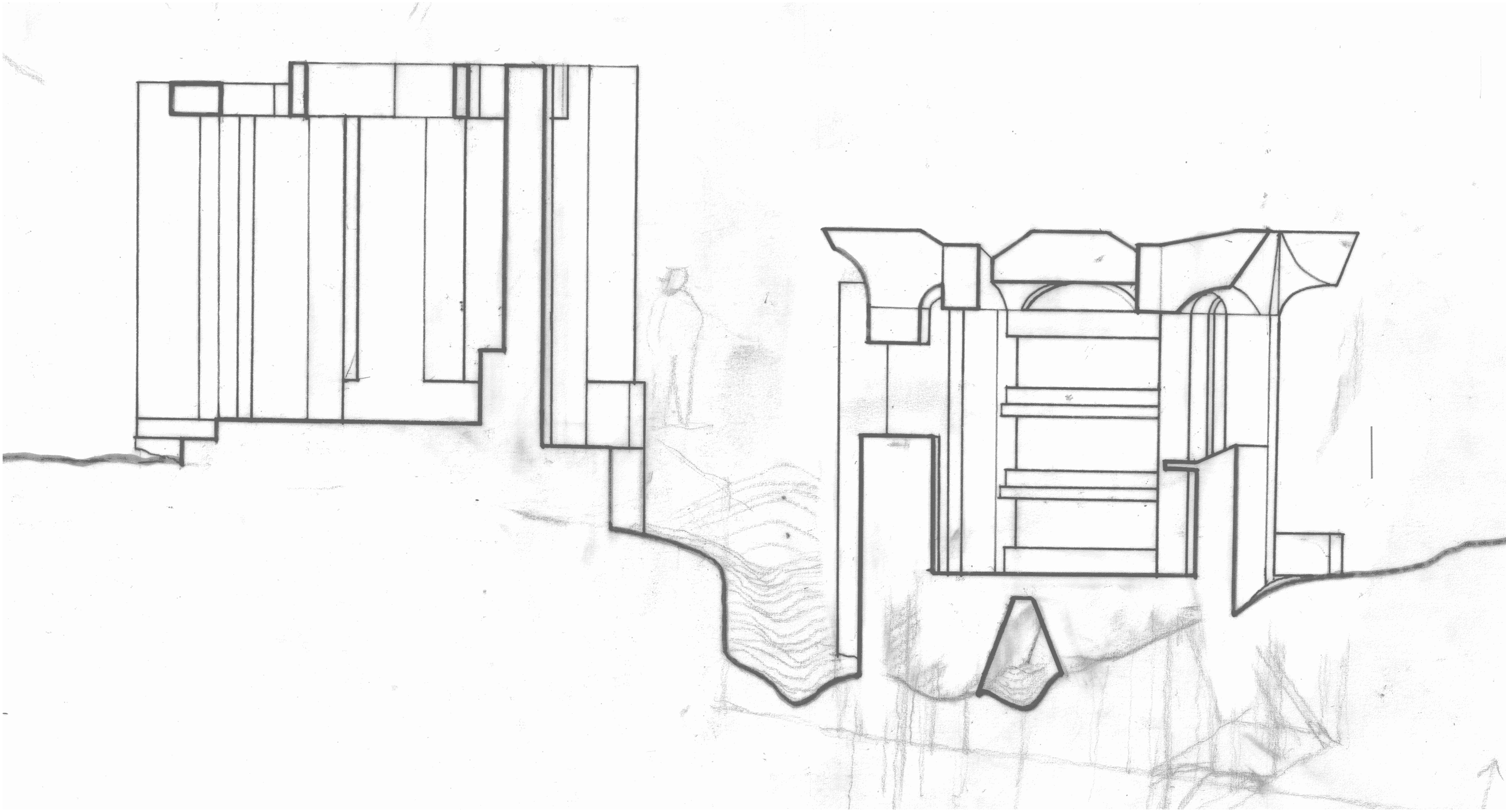
SCALE: 1:50



SIDE ELEVATION

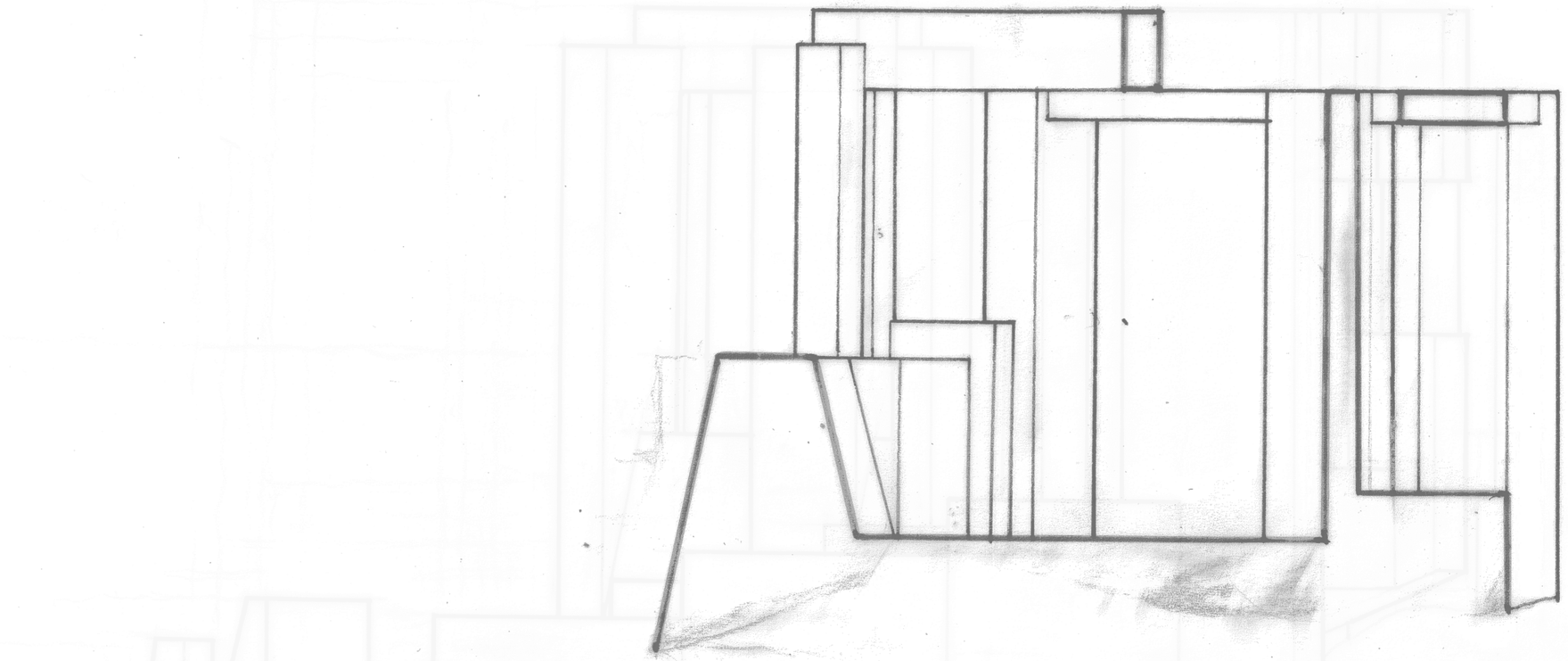


FRONT ELEVATION



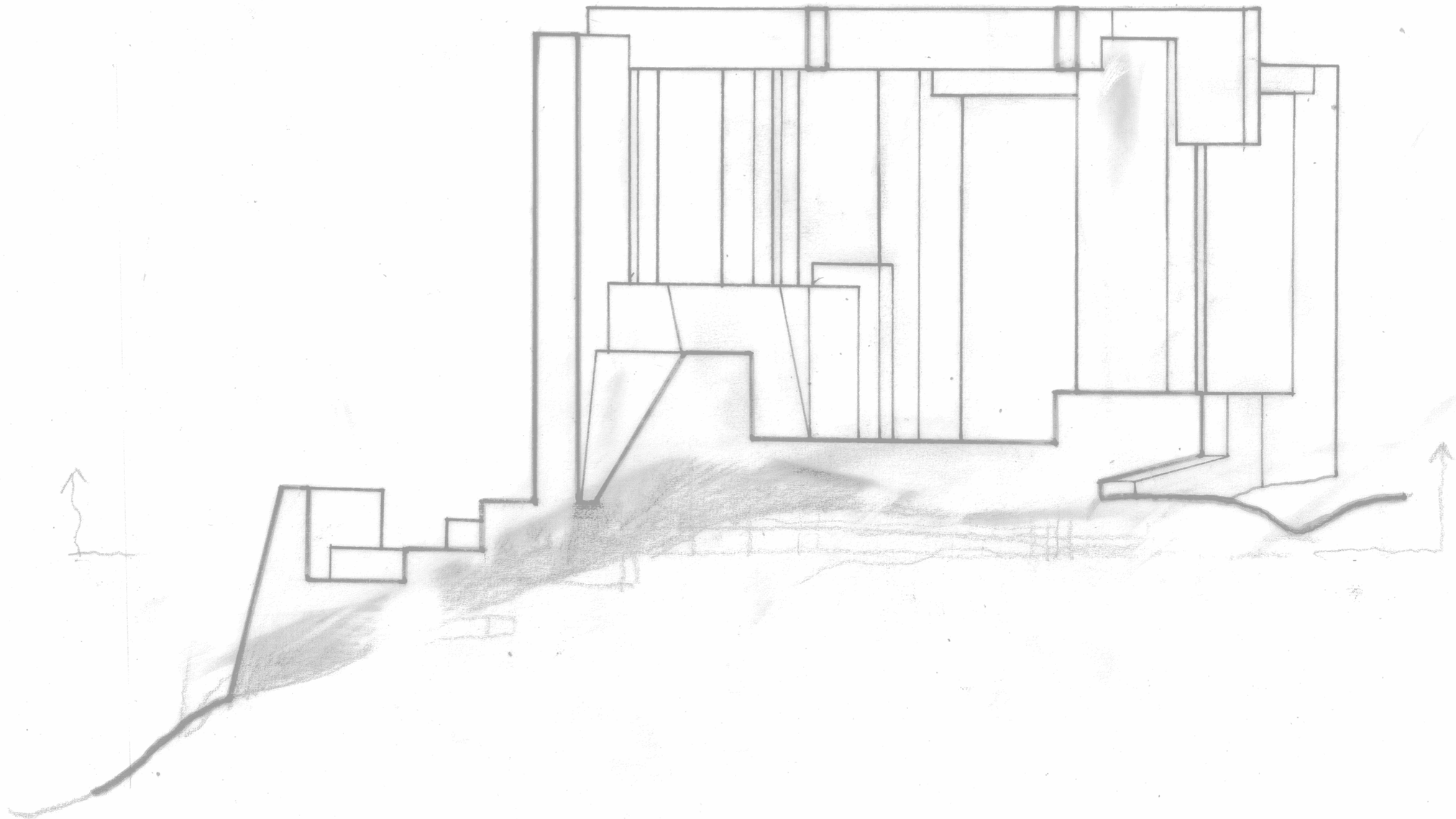
SCALE: 1:25

# DESIGN DRAWINGS: CUT SECTION N - N’



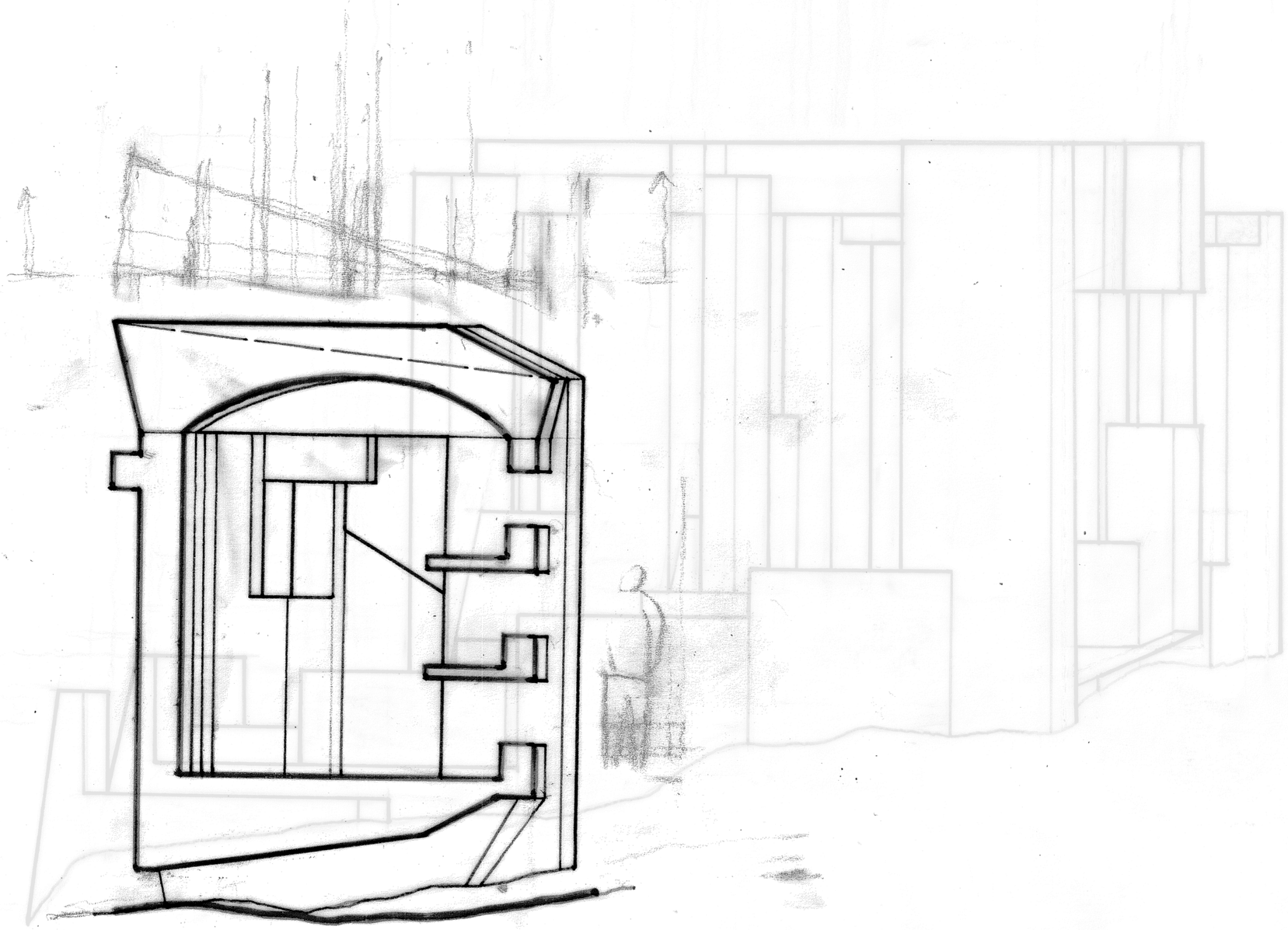
SCALE: 1:25

# DESIGN DRAWINGS: CUT SECTION $W_1$ - $W_1$'



SCALE: 1:25

# DESIGN DRAWINGS: CUT SECTION $W_2$ - $W_2$'



SCALE: 1:25

# DESIGN DRAWINGS: CUT SECTION $W_3$ - $W_3$'

As a student of Universiti Teknologi MARA (UiTM), it has been a pleasure to design houses for my imagined clients here. My thanks first and foremost to my design lecturers, Fairuz Reza Razali, Syed Sobri, Zulfadhli Salleh, Jamsyid Idrus, and Cik Yusra for their guidance through this semester. Also thanks to all my studio mates for all the help, and for being my friends. To my parents, Ms. Melor Murni and Mr. Abd Muis, for giving a chance to help myself during all the ups and downs. Lastly, to all architecture students of UiTM, you are the best colleagues I ever get!

# acknowledgments & copyright

No copyright (c) 2014, confirmed by Abdul Qayyum.
All rights not reserved.

Protected by law by Non-Copyrighted Material Act 2014